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*Volume IV* *Number 5*

*Early*  
**WOOD BUILT HOUSES**  
*of Central New York*

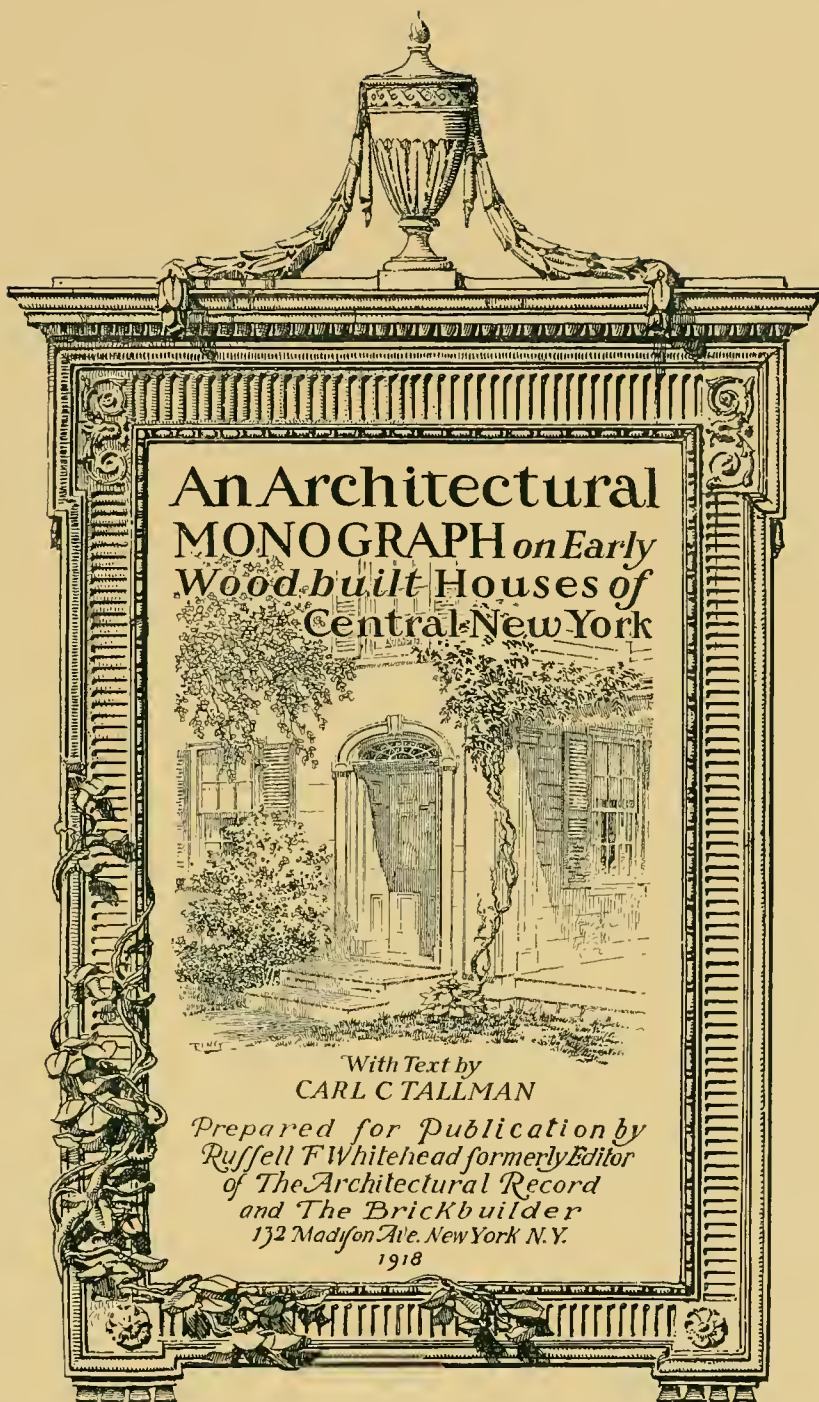
*With Introductory Text by*  
*Carl C Tallman*

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An Architectural  
MONOGRAPH on *Early*  
*Wood built Houses of*  
Central New York

With Text by  
CARL C TALLMAN

*Prepared for Publication by*  
*Russell F Whitehead formerly Editor*  
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THE MILLER HOUSE, LUDLOWVILLE, NEW YORK. Detail of Doorway.



# THE WHITE PINE SERIES OF ARCHITECTURAL MONOGRAPHS

A BI-MONTHLY PUBLICATION SUGGESTING THE  
ARCHITECTURAL USES OF WHITE PINE AND ITS  
AVAILABILITY TODAY AS A STRUCTURAL WOOD

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No. 5

## EARLY WOOD-BUILT HOUSES OF CENTRAL NEW YORK

By CARL C. TALLMAN, A. I. A.

*The early architecture of the New England States has long been studied with interest and to the advantage of present-day design; that of Central New York, while just as interesting, has but recently received the attention to which its charm entitles it. Mr. Tallman, a lifelong resident of Auburn, has made the old houses of this vicinity his special study.—EDITOR'S NOTE.*

PHOTOGRAPHS BY THE AUTHOR

IN the year 1828, prior to which time almost all of the post-Colonial buildings in Central New York had been erected,—for the Greek revival had then begun to assert itself,—a gentleman from Scotland, one James Stuart, accompanied by his wife, passed through this section upon the first leg of a three-years' tour covering most of the parts of the United States then inhabited.<sup>1</sup> To the author Mr. Stuart's narration of stage-coach episodes and his description of the villages of Central New York seem to create an atmosphere of the early days which hardly could be equalled by a present-day writer. Ninety years ago the villages must have presented a chaste and dignified appearance, unspoiled by motley groupings of almost all the known styles of architecture and "carpentecture" which in later years were planted heterogeneously amidst the unassuming post-Colonial structures. Probably the simple character of the villages was not greatly disturbed by the Classic revival, which held sway until about 1845, although the de-

signers of that period aimed at more pretentious edifices. Their work, however, failed to possess that subtle charm which the earlier builders had managed to incorporate in their structures. It is not necessary to dwell at length upon the horrors that succeeded the decline of the Greek revival and the lack of appreciation of the old work which became manifest when so-called "modern" improvements were introduced. Suffice it to say that from the author's observations the post-Colonial buildings of Central New York have suffered more at the hands of "progress" than have those in any other section of the country.

Let us then go back to the early days, taking our seats upon the stage at Utica in company with our narrator:

*From 30th of August to 1st of September, 1828.  
From Utica to Auburn.*

"We found the stage partly filled before we prepared to take our seats,—half an hour before sunrise,—and did not reach Auburn<sup>2</sup> until nearly



MAP OF CENTRAL NEW YORK.  
Showing James Stuart's Route.

<sup>1</sup> "Three Years in North America," by James Stuart. Published in Edinburgh, 1833.

<sup>2</sup> The distance from Utica to Auburn is seventy-five miles.

sunset. The morning was very hot, but we had some welcome showers in the forenoon, after which the heat became much more tolerable, the road indifferent, and frequently not in the best line; but our charioteers drove pretty steadily at the rate of seven miles an hour. There were many wooden bridges over creeks,—the name given to small rivers in this country,—and the rapid driving of our cumbersome machine down the hills to those bridges was at first rather appalling; but the drivers got on so fearlessly, and at the same time seemed to have their horses so well in hand, that we very soon thought ourselves as safe as in an English stage coach. Our route led us through a good country, diversified with hill and dale, and considerable hollows,—much excellent land, all cleared and settled within the last thirty or thirty-five years. We passed



HOUSE AT VERNON CENTER, NEW YORK.

many thriving villages,—towns we should call most of them: New Hartford, Manchester, Vernon, Oneida, Lenox, Chittenango, Manlius, Jamesville, Onondaga, Marcellus, and Skaneateles, adjoining a lake of the same name. The valley of Onondaga is exceedingly beautiful, and the town neat and clean looking, with a handsome opening and piece of fine sward in

its centre. We were in the neighborhood of two small settlements of Indians.<sup>1</sup> In one place, the children of the Indians followed the stage a long way to get a few cents from us. Everything has a thriving appearance in this district—crops good—and we have also to-day seen many patches of buckwheat. Farm-houses, generally with a portico, piazza, or balcony on one side, and a few locust trees or Lombardy poplars about the

<sup>1</sup> Onondaga Indian Reservation.



REAR PORCH.

*Photograph by Owen F. Scott*

HOUSE AT VERNON CENTER, NEW YORK.



buildings, and in all cases large orchards at this season laden with fruit. Near the house, and sometimes in the orchards, is the burying-ground of the family, marked by the erection of a few grave-stones.

"We breakfasted at Vernon, seventeen miles from Utica, this morning, and had even more than an abundant American breakfast set before us. Onondaga is the usual place for dining on this journey; but a party of militia on duty there had, I presume, partaken of our dinner; for we were told that we must wait for some time. This we were unwilling to do; and, having got a lunch of cheese and bread, we delayed our chief meal until we reached the coffee-house hotel at Auburn.

"Auburn itself is situated on the outlet of the Oswego<sup>1</sup> Lake, conveniently for manufactures,



THE HOWARD SOULE HOUSE.

Sennett, Cayuga County, New York. Built 1814.

and intelligence.<sup>2</sup> There are several hotels; one of them, a splendid-looking house, contains about 200 beds.

"Nowhere in this country has there been a more complete change since the revolution, than in that part of it where we are now travelling, in point of general improvement of population, and the comforts of living and travelling."

Continuing with the diary:

<sup>1</sup> Oswego.

<sup>2</sup> Auburn Theological Seminary was founded in 1818.



HOUSE ON WEST SIDE OF SKANEATELES LAKE, NEW YORK. Built circa 1818.



HOUSE AT ELBRIDGE, ONONDAGA COUNTY, NEW YORK.

Built circa 1815.



HOUSE, 544 SOUTH MAIN STREET, GENEVA, NEW YORK.

Built by Dr. Mandeville, 1800-1818.



*From 2nd September to 9th September.*

"Soon after our visit to the Auburn prison,<sup>1</sup> we left the very comfortable family hotel at that village in the stage for Ithaca, at the head of the Cayuga Lake, in order to have a look at the village of Aurora, on the eastern side of the lake, and to see a little more of the lakes than we should if we had adhered to the direct western road, which passes the outlets or northern ends of those lakes. The lakes are parallel to each other, about thirty-three or thirty-five miles

houses, but a number of detached, clean-looking, and apparently comfortable small villas, inclosed in courts, or spots of garden ground ornamented with a few weeping willows or locust trees.

"We passed many good farms, some of them recently brought into cultivation, on which the usual processes of house-building, and inclosing by strong wooden rails, were in progress.

"Ithaca is a very flourishing village, the centre of several great roads, with a population of between 3000 and 4000, and buildings in rapid progress.



THE MILLER HOUSE, LUDLOWVILLE, NEW YORK.

long, and two miles broad; our route is by the eastern side of the Cayuga Lake to Ithaca, and thence by the western<sup>2</sup> side of Seneca Lake to Geneva on its northern extremity.

"We proceeded by the western road as far as the outlet from Cayuga Lake, where there is a wooden bridge remarkable for its length, above a mile, and thence by the east side of the lake to Aurora, which is charmingly situated on rising ground above the lake, and is considered an eligible place of residence, on account of the beauty of the surrounding scenery, and cheapness of the necessaries of life. The village does not consist of a connected street, or rows of

"We pursued our journey on the 5th towards Geneva. The only village we passed on our way to Geneva was Ovid, with its handsomely situated church, and fine piece of green turf between the church and hotel. The American villages are generally announced to you by the spires of their churches peeping through the trees.

"The situation of Geneva on a terrace above the lake is very delightful, as well as commanding, and the village, containing some good houses, and a population of 2000 or 3000, seems an agreeable place of residence, more cheerful looking, and the landscapes and views more pleasing, than any of our resting places since leaving the vale of the Mohawk.

"Early on the 7th September, we proceeded to Canandaigua, on the lake of the same name,

<sup>1</sup> Auburn prison built 1817.

<sup>2</sup> Mr. S. is in error here. A subsequent reference to the village of Ovid shows that the route was on the eastern side of Seneca Lake.



THE PHELPS HOUSE, NORTH MAIN STREET, CANANDAIGUA, NEW YORK.  
Detail of Side Elevation. Built circa 1813.





THE GRANGER HOUSE, NORTH MAIN STREET, CANANDAIGUA, NEW YORK.  
Front Elevation. Built circa 1816



sixteen miles distant from Geneva, through a very fertile district; it is considered the most beautiful village in the State of New York; population about 3000. It rises gradually for above a mile from the lake, with an extensive opening for the public buildings in the centre of the street. I am not sure, if I admire the situation more than that of Geneva, but the style of the houses is decidedly superior. There is more appearance of their having been designed and set down with taste than I have ever observed elsewhere. In short, advantage has been taken

ever. Second, where their charm has been appreciated,—and consequently their original appearance preserved free from serious alterations,—the early houses stand out as examples of domestic architecture worthy of becoming the source of inspiration for modern home-builders. Instances of such appreciation are to be seen in Canandaigua and Geneva perhaps to a greater extent than in other villages and cities, although here and there throughout the territory are to be found scattered examples which have been spared. No architect—in fact,



TWO HOUSES ON MILL STREET, ITHACA, NEW YORK.

The one on the right was moved to its present location recently to clear original site for a business block.

of the ground, and of its relative situation with the lake, to place them on the fittest spots. They are generally separate and distinct dwelling-houses, their exterior painted perfectly white, and they recede from the street of the village, the sides of which are shaded with trees, inclosed in neatly laid out gardens. Some houses are large, and too good to be denominated villas."

Having caught a glimpse of the country and the principal villages as they appeared ninety years ago, let us rapidly retrace our journey in order to observe the present condition of the old houses. A careful survey to-day points out two facts very clearly. First, where roofs have been maintained reasonably weather-tight the old buildings invariably are found to be as sound as

no layman, if he possesses an interest in such matters, and it is evident on the whole that the layman's appreciation is continually increasing—should miss the opportunity of visiting Geneva and Canandaigua when he is in their vicinity. No guide is needed to point out the delightful old houses in these towns, but in the remainder of the territory the tourist must travel many miles always with his eyes wide open,—for the interesting examples of early architecture are not always apparent to the casual observer. The interest of such a tour, however, is not confined to architecture, for the country in the vicinity of the Finger Lakes, with its combination of natural scenery and well-developed farms, is wonderfully beautiful.



THE THOMAS BEALS HOUSE, NORTH MAIN STREET, CANANDAIGUA, NEW YORK.

Built circa 1815.



HOUSE ON SOUTH MAIN STREET, GENEVA, NEW YORK.

Built in 1820 by Charles A Williamson



The oldest houses are to be found mostly on or near the original turnpike. Colonel Williamson (whose house at Geneva is illustrated herein) is authority for the following in reference to the road from Utica, via Cayuga ferry and Canandaigua, to the Genesee River at Avon: "This line of road having been established by law, not less than fifty families settled upon it in the space of four months after it was opened." Though the road was probably laid out in 1794, it seems not to have been constructed for some time, for in June, 1797, Col. Williamson represents the road from Fort Schuyler to the Genesee as little better than an Indian trail. It was,

main road east and west follows the old turnpike the greater part of the distance, but from Chittenango to Auburn the present state road lies to the north of the old route, passing through Syracuse, which in the days before the Erie Canal was but a small hamlet reached by a spur of the old road from Onondaga. Upon the completion of the Erie Canal in 1825, villages naturally sprang up along its banks. The early architectural development in these villages, however, lacked the charm of the earlier work along the turnpike.

The author will not attempt a classification, or division into periods, of the many variations



THE DR. CARR-HAYES HOUSE, GIBSON STREET, CANANDAIGUA, NEW YORK. Built 1826.

however, so far improved subsequently, that on the 30th day of September, 1799, a stage started from Utica and arrived at Genesee in the afternoon of the third day, and from that period it is believed that a regular stage has passed between these two places. In the year 1800, a law was enacted by the legislature of the State for making this road a turnpike. The work of construction was commenced without delay, and completed in a short time.

The work illustrated herein has been selected mainly from that part of the country which lies near the old turnpike, following Mr. Stuart's deviation around Cayuga Lake. To-day the

of style which are to be found in this territory. As a result of the diversified origin of the early settlers, one sees evidences that the early builders were inspired by Colonial buildings in various older settlements nearer tidewater, from New England to Maryland and Virginia. While buildings of frame construction predominate, many old stone and brick structures, with white pine trim, are to be found.

The author hopes that the few examples herein illustrated will help to bring about a closer study of the early buildings of Central New York, so that their story may be added to the records of Colonial and post-Colonial research.





THE BALDWIN HOUSE, SOUTH STREET, AUBURN, NEW YORK.  
Built circa 1838.



THE BOODY HOUSE, ROSE HILL ON SENECA LAKE.  
Opposite Geneva, New York. Built circa 1835.



HOUSE AT VERNON, NEW YORK. Detail of Doorway.



# WHITE PINE—AND WHERE TO USE IT

## I

### INTRODUCTION

*This article introduces a series designed to help the architect in the proper use and specification of White Pine. The results of an investigation we conducted clearly indicate that such a series will be of real service to the profession.—EDITOR'S NOTE.*

THE changed conditions which have come about in American life have brought new responsibilities to all of us. We have ceased to be a nation of "wasters." Thrift and economy have taken the place of squandering and extravagance; and by all the signs of the times we shall never again return to the profligacy of our national youth.

There have, from time to time, in this country been spasmodic efforts toward "conservation"; but the new times are putting a new construction on the meaning of this principle. We are now beginning to understand conservation in its broader and truer aspect.

Take the lumber industry, in which every architect has a direct interest. Lumber manufacturers, whether justly or unjustly, have been accused of wasting a great essential national resource. It is only recently, however, that conservationists have turned their attention to the equally extravagant waste through the *improper use* of lumber. The keen eye of the analyst has found the "user" as culpable as the manufacturer.

Yet there is nothing to be gained by recriminations, unless out of a frank discussion of the facts there may come a coöperation between the users and manufacturers of wood which will enable this vital natural resource to render its most efficient service to the nation.

Obviously the burden in the proper direction of the intelligent use of lumber falls on the manufacturer, rather than on the user, for with the manufacturer lies the responsibility of delivering full value and service in the product which he sells.

No one is really to blame for the misuse of wood, for it is only recently that a sufficient fund of experience with various kinds of woods has accumulated to show us their proper—and improper—uses. As it would be impossible, in the scope of this series of articles, to cover the entire range of woods in the markets to-day, we shall necessarily confine the discussion to the proper use of White Pine.

We feel that we need hardly explain our motives in frankly considering with the architects the proper and intelligent specification of White Pine. For more than three years we have, through the Monographs, presented the merits of this wood in a straightforward, frank and honest manner, with no desire to have White Pine used

where another wood might give better service, or where a cheaper wood might give as good service.

That in the past we have perhaps not been specific enough, was forcibly brought to our attention through the answers which came to us in response to a questionnaire which we sent to a thousand architects last spring.

It was apparent from these responses that there is still a confusion in the minds of many architects as to whether or not Idaho White Pine has the same qualities as the White Pine of New England and the Lake States;—that many architects are still having difficulties in getting White Pine when they specify it;—and that they are still specifying White Pine in general terms which are meaningless both to the contractor and the lumber dealer, such terms as "clear, kiln dried, merchantable grade of White Pine, free from large and loose knots, sap and other structural defects,"—"No. 1" or "No. 2 White Pine"—or simply, "Clear White Pine."

Practically all the White Pine in the market to-day comes from the Lake States and Idaho, and the future supply must come almost entirely from the ample forests in the latter region. The fact, however, that this White Pine comes from Idaho does not mean that it is not true White Pine. This subject was thoroughly discussed in an article in Vol. II, No. 3, of the Monographs. In that article there appeared the following statement of Mr. Howard F. Weiss, who at that time was Director of the United States Forest Products Laboratory and who is recognized nationally as an authority on all subjects pertaining to wood:

"The White Pine (*Pinus strobus*), grown years ago in the New England States and in Pennsylvania, analyzes botanically and in other particulars the same as the White Pine to-day being cut in Minnesota, Wisconsin, and Michigan, other than the slight differences that result from the changed climatic and soil conditions in the widely separated territories in which it is grown. Also does Idaho White Pine, though botanically called *Pinus monticola*, analyze almost identically like the White Pine of the New England States, Pennsylvania, Minnesota, Wisconsin, and Michigan, the climatic and soil conditions of Idaho here again in some slight degree differentiating it from the White Pine of the East and of the



Middle West. In other words, for practical use the White Pine of the New England States, Pennsylvania, Minnesota, Wisconsin, Michigan and Idaho is so similar that it can be used interchangeably with very satisfactory results."

Why there should be a "scarcity" of White Pine in the territory in which it can be economically distributed—and that means the whole country, with the exception of the Pacific Coast and Southern States—is beyond our comprehension. The supply is ample; and all through the White Pine territory there are wholesale yards with comprehensive stocks, from which the local dealer can economically buy in less than car-load lots such items as he may not have in stock, and get prompt deliveries.

True, there are some dealers who for one reason or another do not carry White Pine and who trade on the general notion that there is no more of the "good old-fashioned White Pine"; but that is no reason why any architect who wants White Pine—and will be insistent—cannot get it. In every locality there is at least one dealer who wants to be of real service to his community. If your contractor does not know such a dealer, the White Pine Bureau is at all times ready to be of assistance in finding him.

The specification of the proper grade of White Pine—in order to get just the grade which will answer the requirements most economically, without the needless waste of money and of a natural resource—is necessarily a complex problem. This subject was thoroughly covered in the White Pine Specification Book which was sent to all architects last year, and if it were consistently used there would be no occasion for the ambiguous and extravagant "blanket clauses" which

still find their way into specifications to-day. It is nothing short of extravagance to specify "clear" White Pine where a lower grade will answer the purpose fully as well and be considerably less in price.

It is now obvious, however, that a short cut is needed by which the information contained in the Specification Book can be readily and easily incorporated in the architect's specifications. To supply this short cut we shall in the succeeding issues of the Monographs present three sets of specifications, stating by standard manufacturers' grades the proper uses of White Pine in house construction; this presentation will naturally also be applicable to other forms of construction.

These specifications will conform to the three cost factors that enter into the erection of every building and on which the Specification Book was founded:

- CLASS 1. Houses of the highest grade where *Quality* is first and *Cost* a secondary consideration.
- CLASS 2. Houses of medium grade where *Quality* and *Cost* are being equally considered.
- CLASS 3. Houses of cheap construction where *Cost* is first and *Quality* a secondary consideration.

Following this data, the series will be continued by a discussion in detail of the experience which has established the superiority of White Pine for those uses for which it has been recommended. It will, therefore, be the purpose of these articles to consider fairly and honestly the proper use of White Pine from the standpoint of the architect and his client.

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JULIAN A. BUCKLY

1872-1918



*JULIAN A. BUCKLY*





JULIAN A. BUCKLY, ARCHITECT, THE ARCHITECTURAL PHOTOGRAPHER AND OFFICIAL PHOTOGRAPHER FOR *THE WHITE PINE MONOGRAPH SERIES*, DIED IN BOSTON ON JUNE 24, 1918. HIS CAREER OF CONSPICUOUS ARTISTIC ACHIEVEMENT UNFORTUNATELY WAS TERMINATED IN THE MIDST OF INVALUABLE SERVICES TO THE ARCHITECTURAL PROFESSION.

BY HIS TALENTS AND TRAINING MR. BUCKLY WAS ESPECIALLY FITTED FOR HIS CHOSEN WORK. HE HAD A LONG AND VARIED ARCHITECTURAL EXPERIENCE IN SEVERAL OF THE BEST OFFICES OF BOSTON, PITTSBURGH, BALTIMORE AND NEW YORK. HIS INTEREST IN PHOTOGRAPHY BEGAN VERY EARLY IN HIS OFFICE EXPERIENCE, AND, REALIZING THE ARTISTIC POSSIBILITIES OF THE WORK, HE FINALLY DECIDED TO DEVOTE HIMSELF EXCLUSIVELY TO MAKING PHOTOGRAPHS OF ARCHITECTURAL SUBJECTS. HIS SERVICES WERE SOUGHT BY ARCHITECTS OF NATIONAL REPUTATION AND HIS WORK HAS BEEN FAMILIAR FOR YEARS TO FOLLOWERS OF THE ARCHITECTURAL PRESS.

BUCKLY'S PICTURES, IN ADDITION TO BEING BEAUTIFULLY COMPOSED, ALWAYS BROUGHT OUT THE ARCHITECTURAL INTEREST OF THE SUBJECT. HIS WORK FOR *THE MONOGRAPH SERIES* EXHIBITS THIS QUALITY TO A MARKED DEGREE. ONE CAN TURN THE PAGES OF PAST NUMBERS AT RANDOM AND SEE IN HIS PICTURES A HAPPY FACULTY OF COMBINING RARE PICTORIAL QUALITY WITH AN ARCHITECTURAL STORY. NONE BUT AN ARCHITECT WOULD HAVE MADE THE PICTURE OF THE HOUSES ON FRANKLIN STREET IN THE MARBLEHEAD NUMBER; ONLY AN ARTIST COULD HAVE MADE THE PICTURE OF THE OLD ABBOTT FARM-HOUSE IN THE ANDOVER NUMBER.

HIS SENSE OF COMPOSITION AND VALUES AND HIS UNERRING FACULTY OF BRINGING OUT THE ARCHITECTURAL QUALITY OF HIS SUBJECTS HAVE GIVEN TO HIS WORK OF RECORDING OLD HOUSES AND TO THE CONTEMPORARY WORK OF HIS CLIENTS THE UTMOST INTEREST AND CHARM. HE WAS A MASTER OF THE TECHNIQUE OF HIS ART.

THESE QUALITIES IN HIS WORK WERE BUT A REFLECTION OF THE MAN HIMSELF. HE WAS MODEST IN THE EXTREME ABOUT HIS WORK AND HIS CHARM OF MANNER AND HELPFUL INTEREST IN THE WORK OF ARCHITECTS MADE HIM A WELCOME VISITOR IN MANY OFFICES.

IT IS WITH GREAT REGRET THAT WE RECORD THE FACT THAT BUCKLY'S WORK IS DONE, AND IT IS WITH DEEP SORROW THAT WE REALIZE THAT A GENTLE FRIEND AND A FINE ARTIST HAS PASSED AWAY.





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